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# ART IN AMERICA *AND ELSEWHERE*

AN ILLUSTRATED BI-MONTHLY MAGAZINE

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ANNUNCIATION GROUP  
*Collection of the late Michael Dreiser*



ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME X . NUMBER 11 . FEBRUARY 1922



AN ANNUNCIATION GROUP IN THE  
MICHAEL DREICER COLLECTION



INCLUDED in the collection bequeathed to the Metropolitan Museum of New York by the late Mr. Michael Dreicer is a group of sculptured figures. They represent the Angel and the Virgin of the Annunciation, a subject frequently met with in the productions of the mediaeval period but one of the favorite ones with the Italian artists. Their frescoes and easel paintings of the due, tre and quattrocento are full of them; but the ways in which the Virgin as well as the Angel are depicted change according to schools, medium and the fancy of the artist. There seems to be no rigid rule positively stating how they had to be represented in the scene of the Annunciation though in a general way there was a tendency during the thirteenth and in the beginning of the fourteenth century to show both the Virgin and the Angel standing in an attitude of gravity<sup>1</sup> while from

<sup>1</sup> E. Mâle: *L'art religieux à la fin du moyen âge*, p. 24.

about the middle of the fourteenth century the Angel delivers his message to the Virgin in a kneeling attitude. However, there are many exceptions to the rule and the attitude of Mary and Gabriel are of the greatest variety. In Cimabue's Annunciation both the Angel and the Virgin are standing, while Giotto in the Arena Chapel in Padua shows us the Angel bending one knee and with uplifted arm pronouncing the Holy message; the Virgin herself receives it in a half kneeling position with her arms crossed in adoration. The artists of the Sienese School generally represent the Virgin seated and shrinking back in receiving the message, while Fra Angelico, for example, represents her sometimes seated, sometimes kneeling, and the Angel either standing or kneeling. In sculptured representations the theme also often varies. In the Cathedral of Orvieto among the reliefs of the pilasters of the façade the Angel is shown kneeling and the Virgin standing, while from about the same time—the first third of the fourteenth century—in the Cathedral of Messina the Angel is kneeling and the Virgin seated on a bench.<sup>1</sup> On the other hand in the Annunciation in Sarzana (Porta dell' Oratorio della Misericordia) given to a follower of Andrea and Nino Pisano<sup>2</sup> both the Virgin and the Angel are standing and this attitude is repeated in many other Annunciations such as the ones in the Lyons Museum, in the Museo Civico in Pisa, in the Cluny Museum, in the Louvre, in the Museo dell' Opera in Orvieto, in Santa Croce in Florence, in Santa Margherita in Cortona, in S. Eustorgio in Milan and elsewhere.<sup>3</sup>

In the group here represented the Virgin is standing on a low base with her arms crossed in adoration as she listens to the Holy message which the archangel kneeling on one knee, his hands resting on the other, delivers to her. His hair is thick and curly, his head lifted up, his mouth half open, while the Virgin looks down at him with an expression of devout resignation. She is dressed in a closely fitting gown over which is draped a mantle and her hair falls loose over her back and shoulders. Traces of a crown are around her head. As for the Angel he wears a profusely draped mantle over a gown girdled at the waist.

<sup>1</sup> Venturi: *Storia dell' Arte Italiana*, vol. IV, p. 346, fig. 253 and p. 370, fig. 284.

<sup>2</sup> *Ibid.* p. 530, fig. 418-419.

<sup>3</sup> See *Jahrbuch der Kaiser Kgl. Kunstwissenschaft* Berlin 1903—Article by Karl Justi on Giovanni Pisano . . . p. 280, Note 2. See also in "L'Arté" 1904 the article by Pietro D'Achiardi: *Alcune opere di scultura in legno*, p. 358, 361-365. For other variations see reproduced in Venturi: *Storia dell' Arte Italiana*, vol. IV, the Annunciation from San Casciano by Giovanni di Balduccio, the one in the Baptistery in Bergamo of about the middle of the 14th century, the one in Orsanmichele in Florence by Orcagna, and others.

Both figures composed in the purely Gothic spirit are exquisite in their simplicity. The types, though realistic, are idealized. The expression is of the greatest purity and the garments, while they are in the style common in every-day life, follow the line of the traditional religious representations like those seen on the portals of the Gothic Cathedrals. Their hatchings, deep and vertical, are characteristic of mediaeval workmanship.

If we try to define the exact origin of the group just described we find ourselves confronted with a very difficult problem. At first sight the group appears to be French rather than Italian, but after a closer examination it seems impossible to assign it to any other country than Italy. But where and in which part of Italy was it created?

The way in which the group is represented cannot lead to any definite conclusions as among the varied forms of representations of the Annunciation it was the one most commonly used. We have, therefore, to discard the help of iconography, examine the work stylistically, compare it with other works of the period and thus by way of critical observation define the school to which it belongs.

At the period of its creation, about 1400 to 1410, the chief center of art production in Italy was Florence. In the sculptures which were executed there for the Dome and for Orsanmichele, at which artists from different parts of Italy worked, is seen a combination of various influences. Masters like Andrea Pisano or Orcagna followed the mediaeval traditions, while others like Ciuffagni and Nanni di Baneo adopted some of the classical traditions. To these characteristics can be added those which artists from various parts of the country and from abroad brought with them when coming. We know indeed that at the time directly preceding the great Italian quattrocento in sculpture, men from various countries were active in the building and in the decorating of the Italian Cathedrals. In Milan, in addition to natives, artists from France, Germany and Flanders worked together in building the Dome and to this fact is due the almost unique and cosmopolitan character of its statues. As for the Cathedral of Florence, at the time which interests us here, about 1400, the sculptures show an association of influences and traditions from all over Italy, combined with those from other European countries such as France and Germany. These came through direct contact with some of the foreign artists such as Piero di Giovanni Tedesco and others or through the intermingling of small works of art imported from France and elsewhere. The works of Andrea and Nino Pisano, influenced by



French art, the ones by Orcagna, in which he emphasizes the teachings which he received from Giotto, the ones by Lorenzo di Giovanni d'Ambrogio, by Nicola di Piero Lamberti, Giovanni Tedesco, Nanni di Baneo and others are side by side combining and perpetuating the Gothic traditions, with the introduction, by some of them, of elements from antiquity. Speaking in a general way—sculpture which in the second half of the fourteenth century in Florence was to a great extent tributary of painting, shows models inspired from works of antiquity combined with others imbued with the imaginative qualities of the Gothic period. This is best expressed in the decoration of the two famous portals of the Florence Cathedral, the "Porta dei Canonici" and the "Porta della Mandorla." All of these works were examples paving the way and being the source of inspiration for a Lorenzo Ghiberti, for a Donatello, for a Luca della Robbia and others.

One of the characteristic features of statues of this particular period is the way in which most of the garments fall in long, straight, deeply hatched lines, winding gracefully around the feet. This can be observed, among others, in the Annunciation in Santa Croce by a follower of Orcagna (Venturi, IV, p. 664-665), in two figures said to come from the façade of the Duomo (Ibid. p. 702-703), one attributed to Piero di Giovanni Tedesco, the other to Nicolo di Piero Lamberti, in some of the figures by Andrea and Nino Pisano and their followers and in many others. The same can also be observed in the figures of the Dreicer group with which we are concerned here. Its execution belongs to the period directly preceding the one of Ghiberti and of Donatello. It was made at the particular time when sculpture in Italy showed, so to speak, an international character, before a genius like Donatello, for example, led the way to individualistic work personifying the character of the native soil.

It is with the creations of that period that we associate the group from the Dreicer Collection; it is with works directly preceding the first productions of Ghiberti in Florence that we find certain analogies. The artist who sculptured it knew certainly Orcagna's tabernacle in Orsanmichele as well as the works by Andrea and Nino Pisano. He was also familiar with the "Porta dei Canonici" and the "Porta della Mandorla." His naturalism is more accentuated than that seen in the statues of the Tabernacle of Orcagna, and the structure of his figures is less idealized than those by Andrea and Nino Pisano. His art shows that he was familiar with works of France and of Germany.



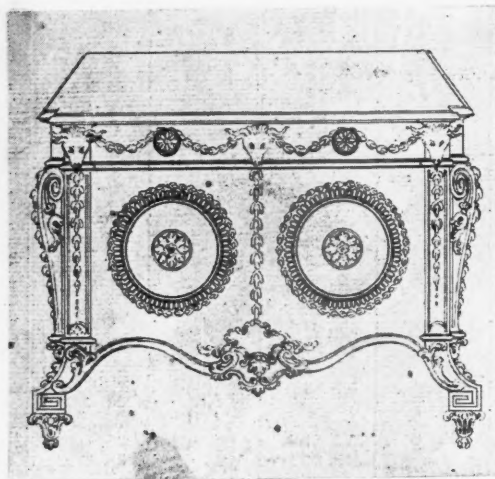
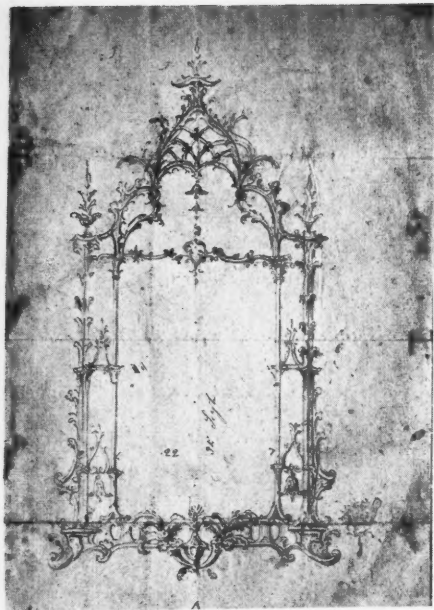


FIG. 3 SKETCH FOR A MIRROR FRAME

FIG. 2 DESIGN FOR A COMMODE

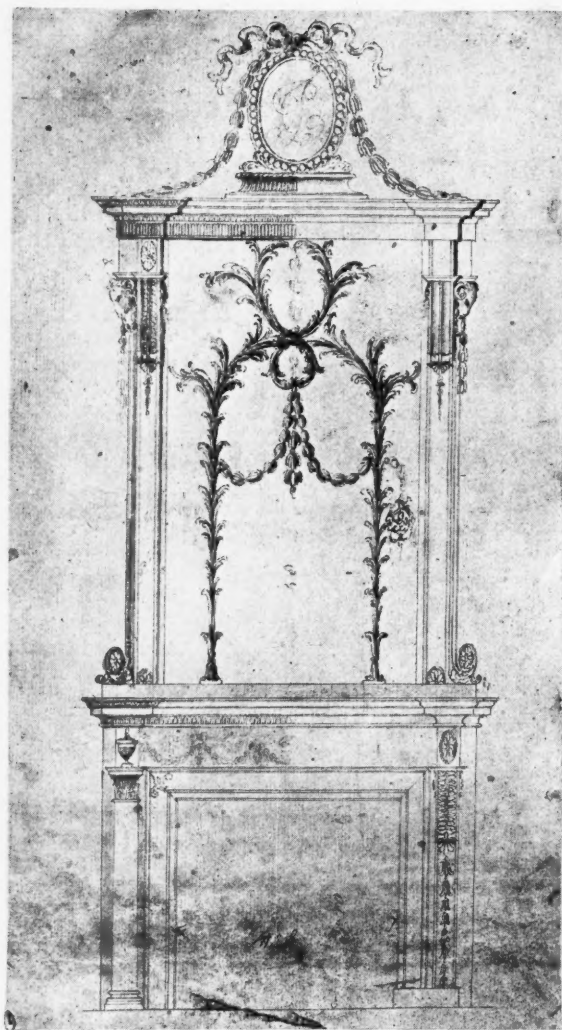


FIG. 1 DRAWING FOR A MANTEL

POST-DIRECTOR CHIPPENDALE DRAWINGS

*The Metropolitan Museum of Art*



He is a "Gothic" still imbued with the spirit of the mediaeval productions but already predicting the art of a Luca della Robbia for example. He belongs to the class of precursors of the great quattrocento, to the precursors of Ghiberti and appears to be one of those who paved the way for the golden age of Italian sculpture.

*Stella Rubinstein*

#### SOME POST-DIRECTOR CHIPPENDALE DRAWINGS

ABOUT a year ago an article in the Bulletin of the Metropolitan Museum of Art<sup>1</sup> announced the acquisition of 207 sheets of drawings of furniture designs, 178 of which are indisputably the originals for Chippendale's "The Gentleman and Cabinet Maker's Director," of the editions of 1754 and 1762. In this short announcement Mr. Ivins made a brief survey of the question of authorship, but concluded that, although the work of one hand is felt in all of the designs the identity of the draftsman must remain unknown.

In this article I do not propose to review *in toto* this complicated subject. The result of any investigation even with this new material will still be one of reasoned conjecture, perhaps somewhat more supported than before, but still conjecture. Without going into detailed reasoning, the drawings in these scrap books not appearing in the Director may certainly be considered part of those made in the Chippendale workshop, either as catalogue illustrations or working sketches, a number of which were never brought to that finished state necessary for mechanical reproduction by the engraver.

Figures 1 and 2 are particularly interesting as giving graphic evidence of the work of the Chippendale shops in producing those Adamesque designs which, according to Mr. Cescinsky,<sup>2</sup> are the only pieces of furniture we actually know Chippendale to have made, yet which do not appear in any of his publications. Apart from this, however, they are of great importance as giving evidence of the process of design and sufficient data for at least a tenable hypothesis as to the way in which the Director was prepared for publication.

By comparing the drawing for a mantel treatment (Fig. 1) with

<sup>1</sup> Bulletin of Metropolitan Museum of Art, Vol. XVI, No. 1, p. 7, W. M. Ivins, Jr., Curator of Prints; Eighteenth Century Furniture Designs.

<sup>2</sup> Burlington, Vol. XXIX, pp. 109-115, Herbert Cescinsky,—Thomas Chippendale—The Evidence of his Work.

the sketch for a mirror frame published in the Bulletin article referred to above (Fig. 3), we readily see that the same hand was concerned in both, though the styles show a difference in date of some fifteen years. Both drawings were first sketched out in pencil and later precised and made more permanent with the pen. In the case of the mirror frame, the design necessitated a carrying out entirely with a free hand stroke, in this instance sketchily and quickly done, the technique however showing a more adept handling of the pencil than the pen. This is what would be expected of a practical designer, and, even apart from the notes as to size and destination written on the drawing, would indicate a design made for an actual job, submitted to a client for approval, and later filed away for reference in a "cost book" such as was kept by the furniture makers of the time. The mantel drawing has indubitably the same characteristics, though a ruling-pen has been used when practicable, being quicker and more precise. With this right line framework completed, the free hand pencil work was inked (precisely as a modern design would be). Again, owing to the incompleteness of this part, we see, in spite of its rubbed condition, the superiority of the pencil handling over the somewhat scratchy pen stroke. The careless finish, especially with the evidence of the other drawings, argues definitely against this being a discarded publication drawing (regardless of date). We have, therefore, undoubtedly another "cost book" record. It may well be noted here that this inking-in, especially in this record drawing, was a merely mechanical job and might readily be turned over to an underling, as is the custom today.

This accounts clearly for the superbly stupid drawing of the design for a commode, reproduced in Figure 2. In spite of the defects of the rendering and the obvious "foreign" influence of the Adams, the design is thoroughly Chippendale and close kin to much of the work in the Director of 1754, as a mental reconstruction of the piece will prove. Again for the same reasons, we have another of these record "cost book" drawings, showing the work of a practised and skilful designer perpetuated by an inexperienced draftsman, probably when the business had grown so large that all routine work was handled by subordinates. Moreover the painstakingly complete inking-in of this particular drawing is somewhat more than would be required for merely business or shop record, from which it may be conjectured that it was used rather in a sort of shop catalogue or appendix to the earlier published work of the Director.

All this indicates the possibility, even probability, of the work of two hands in the production of a single drawing, as well as the existence in Chippendale's shop of a record file of work completed or offered for the consideration of possible clients. This will be useful in a later discussion of the whole subject of the Director drawings.

In regard to these particular examples, their essentially Chippendale character should be noted, in spite of their wholesale "Adamizing" for the purpose of meeting trade demands. They show the stage intermediate between the Director of '62 and the Garrick furniture of the early seventies, and illustrate the type of thing the Chippendale firm was turning out on its own account and not from designs given by the Adam brothers as in the case of Harewood and Nostell Priory.

The occurrence of the mantel design indicates the enlarged functions of the Chippendale firm at this time. They were evidently undertaking interior decoration in its architectural sense, an idea that the universal-provider character of the Garrick<sup>3</sup> accounts corroborates. It is quite probable that it was in this character that the Chippendales were employed by the brothers Adam, not merely as cabinet makers.

*Mayr E Rogers*

<sup>3</sup> Accounts of Chippendale, Haig and Co. for the furnishing of David Garrick's home in the Adelphi. Pub. 1920 by Victoria and Albert Museum. Dept. of Woodwork.



## THE HALBERDIER BY PONTORMO<sup>1</sup>

THERE is a startling beauty about this portrait. It overwhelms by its authority. It asserts so emphatically and clearly its claim to acceptance, and that claim itself is so manifold, that the imagination is troubled in the effort to keep pace with its own good will. There are few comparable thrills in art. Perhaps the bronze charioteer of Delphi in his superb professionalism, austere grace, tempered energy, is our nearest analogy. Indeed, before a work of what we are wont to think the decadence the mind instinctively reverts to archaic masterpieces—to the striding gods of Egypt, the pediment figures of Aegina and Olympia. Here is the paradox of Pontormo's great portrait, the baffling quality in it which may ultimately elude analysis.

Of its linear and sharply daylight type it is one of the supreme examples. In the genre nothing but a Holbein would stand beside it. A Dürer would seem uncouth, if as masterly; an Ingres almost flimsy. Unlike its class, its enamel is worked not into a safe and conventional harmony of tints, but into a grand and purposeful discord of old gold (the jerkin) and scarlet (the cap and trunks) which is as audaciously mediated by the tarnished-steel blues of the linen collar and cuffs. The scheme grates upon the imagination while wholly dominating it. The enamel is by no means simple but stroked, modulated, thinned and overlaid with the utmost subtlety. To the creation of an apparently simple and almost archaic effect has really been brought the greatest boldness, patience, and ingenuity. We have to do with an eminently learned and conceivably sophisticated simplicity.

But what in another picture would be sophistication is here interblent with a simple grandeur of vision. Pontormo has seen the Platonic idea of the soldier on Duty, has found a type for the splendor of military loyalty, for all youth that has looked wide-eyed and fearless upon peril, for all beauty that has offered itself for annihilation, or worse, for mutilation; has sensed the whole terrible and splendid oblation that all generous youth at all times has made to love of country. All this Pontormo has expressed with grandeur, lucidity, and a peculiar tenderness. For the Halberdier is an Apollo if on servile necessary duty and subject to a death in itself sordid and unseemly. So clearly has the artist seen the universal soldier in this young Florentine that we should lose something if we knew his name and lot as an individual.

<sup>1</sup> Lent to the Metropolitan Museum by Mr. C. C. Stillman in memory of the late James Stillman.



PONTORMO: THE HALBERDIER  
*Property of Mr. Charles Chauncey Stillman  
Lent to The Metropolitan Museum of Art*





I am glad then that it is not the portrait of Francesco Guardi in a soldier's garb which Vasari praised. This identification has been tentatively made by H. Voss in *Die Maler der Spät Renaissance*, Berlin, 1921, p. 171. But Mr. Wehle of the Metropolitan Museum has kindly informed me that the Guardi portrait was of smaller dimensions than *The Halberdier*. The decorated case which covered Francesco Guardi's portrait is in the Barberini Palace at Rome. It is adorned with a Pygmalion and Galatea ascribed by Vasari to Bronzino but really by Pontormo himself (Clapp No. 83). The dimensions are 79 by 62 cm. The enclosed picture, doubtless framed, must have been many centimetres smaller in both dimensions, and could at most have been a long bust with hands. *The Halberdier* is a long half-length and its dimensions are 92 by 72 cm. Hence we must reject Dr. F. M. Clapp's suggestion (page 259), which was earlier Mr. Berenson's (*The Drawings of the Florentine Painters*, I. 324; II. 138), that the fine drawing published in Mr. Clapp's admirable book as Figure 120 is a study for the lost portrait of Guardi. It is rather the composition sketch for our *Halberdier*. There is no attempt to grasp the likeness, merely to get the character of the pose. And it is interesting to see how the motive has gained aggressiveness and saliency in the finished picture.

*The Halberdier* under the attribution Bronzino was sold from Princesse Mathilde's collection in 1904. In the catalogue of that sale we learn that the picture had been earlier sold by Leroy d' Etiolles in 1861 and Cardinal Fesch in 1844. There our knowledge of its history ceases. I do not know who first made the correct and obvious attribution to Pontormo. All critics agree in dating the sketch for our portrait within a year of the siege of Florence, 1529-30. We may assume that either the impending disaster or the fact of shattered liberty made crystalline and poignant to the artist the eternal splendor of all the young breasts that have been offered in all the ages to an invader's steel.

*Frank Jewett Mather.*

## ENGLISH WHOLE LENGTH PORTRAITS IN AMERICA

### LAWRENCE'S MRS. THOMSON AND CHILD

THE splendid group by Sir Thomas Lawrence of Mrs. Thomson and child in Mr. Stotesbury's collection in Philadelphia is an example of one of the rarest combinations—always accidental and therefore all the more interesting—in portraiture: that of a mother and a son who became a great figure in history. There are doubtless parallel instances, but not many. A series of such groups, painted during the last two or three centuries, would have the greatest value to the student of eugenics, in addition to the wider human and artistic interests: not a few of such groups would go to prove that the brilliant intellect of a family has been a younger rather than an elder son. The little boy in this Lawrence group was the youngest son of his parents; the artist himself was a late arrival in a brood of sixteen children, and many other even more famous instances might be quoted.

But we are just now more concerned with facts than with theories, with one picture rather than with many. And the remarkable fact in connection with this extremely important and imposing group by Lawrence is that, owing to a careless error committed over a century ago, it has been unrecorded under its correct title by every writer on Sir Thomas Lawrence. Nowhere shall we find even the scantiest reference to his group of Mrs. Thomson and the little boy who afterwards became Lord Sydenham, which was one of the chief features in the Royal Academy of 1804, when it was exhibited in a prominent position as No. 17. By a clerical or typographical error it appeared in the official catalogue as "Mrs. C. Thelluson and child," and naturally successive writers on Lawrence have registered this title whilst failing to trace the picture. It was an obviously easy error to make. It seems to have been nobody's business to correct it. It remained uncorrected until the group was exhibited in New York in 1914, when it came as a surprise and a delight to students of Lawrence. For over a century it had remained in the Thomson family, unexhibited and practically unknown. It is unquestionably one of the finest and most impressive of the artist's works when he was at the height of his powers. A beautiful woman of distinction and fine breeding, and a beautiful child such as we see in this group, would have strongly appealed to the artist; we see

him repeating the same scheme of grouping in his earlier picture of Mrs. John Angerstein and child of 1800, and in his later one of Mary Countess of Leitrim and daughter of 1810, to name only two. It is a sumptuous picture on a large scale (the canvas measures 88 in. by 58 in.), with the central figure in a rich ruby-coloured velvet flowing robe, a long white veil over her brown hair, and coral necklace; the little boy is dressed in white with pink sash. In the "Memoirs," 1843, of his life by his brother, G. Poulett Scrope, M. P., (who adopted the surname of Scrope instead of Thomson), we are told that Lord Sydenham, the little boy in this group, "was remarkable for the perfection of childish grace and beauty, yet attested by the pencil of Sir Thomas Lawrence." At Weymouth in 1803, the child attracted the enthusiastic admiration of George III, who compelled the stiff and austere Prime Minister, William Pitt, to take the child in his arms.

The parents of a distinguished man are always an interesting study in arriving at a full estimate of his career, and usually it is the mother's influence which becomes that "divinity that shapes our ends, rough-hew them how we will;" and this was especially the case with the child in this picture, for most of his education was acquired at home. His father was John Thomson (who in 1814 became John Buncombe Poulett Thomson), a partner in the old-established Anglo-Russian trading firm of Thomson, Bonar and Co.,<sup>1</sup> of Austin Friars, London, a man of considerable wealth, with a town house at No. 3 Portman Square, and residences at Waverley Abbey, near Farnham, Surrey, Roehampton, then a suburb of London, and West Lodge, Dorset. He married in 1781 Charlotte third, daughter of John Jacob, M.D., of Salisbury, and granddaughter of the Very Rev. John Clarke, D.D., Dean of Salisbury in 1728. The biographer of Lord Sydenham tells us very little about their mother, except that at the birth of her youngest child—the ninth—Charles Edward Poulett Thomson, at Waverley Abbey, on September 13, 1799, her health was "much enfeebled." She died in Paris on May 18, 1824, attended by the son who appears with her in this picture: he was then on his return from Russia via Vienna, and arrived in Paris "only just in time to receive the last blessing of that most affectionate and devoted parent."

<sup>1</sup> The firm existed for at least a century and a half. The partners, Thomson and Bonar, were almost certainly connected by family as well as business ties. Anne Thomson, who married her cousin, Thomson Bonar, and their only daughter sat to Romney in 1790 for a beautiful group which is now in the United States. Some further details concerning the Thomson and Bonar families appeared in *Notes and Queries* during 1911.

The short but singularly brilliant career of Charles Edward Poulett Thomson, afterwards first and last Lord Sydenham, is told so fully in the "Dictionary of National Biography," and in two separate biographies of him that it is only necessary here to recapitulate a few of the outstanding facts. At the age of 16 he entered his father's firm and paid a visit to Russia, which he revisited again in 1821-3. He was elected member of Parliament for Dover on June 19, 1826 in the Liberal interest. Before he had reached the age of 40, he had sat in Parliament for fifteen years, ten as M.P. for Manchester, had been a minister of state for ten years, and in the Cabinet for five years. He was appointed Governor General of Canada in 1839, and raised to the Peerage as Baron Sydenham August 18, 1841, and died, as the result of an accident, at Alwington House, near Kingston, Canada. Greville describes him as of "first rate capacity with great ability, discrimination, judgment, firmness and dexterity."

The appearance at the Royal Academy of 1804 of Lawrence's group of Mrs. Thomson and child must have greatly added to his already high reputation as a great portrait painter, although probably his portraits in the same exhibition of the famous Mrs. Siddons and the equally celebrated J. P. Kemble proved more interesting to the general public to whom the actress and actor were more familiar figures in everyday life. The years 1804-5 were not good ones for the fine arts, and in the excitement of wars and rumours of wars abroad the public had but little time or inclination for picture exhibitions. Lawrence, moreover, was intimately involved in the "delicate Investigation" in connection with the Princess of Wales, and the surprise is that the artist could have done any work at all, much less painting some of his finest portraits. The group of Mrs. C. Thomson and child was probably only just finished in time to be hung at the exhibition. It is always interesting to read contemporary notices of the early exhibitions at the Royal Academy, although they are often more quaint than illuminating. For reasons already indicated, the academy of 1804 was not favoured with much notice on the part of the newspapers and periodicals of the day. One, however, may be found in the *Monthly Mirror* of 1804, with (on p. 292), quite a lengthy notice of this particular group. It is described as "the best female portrait exhibited by this artist, No. 193 (Mrs. Siddons) excepted. The head well treated and coloured. The boy's face, by a singular dexterity and composition, occupies the place usually assigned to the head of a full-length. The whole is well painted, with strength,

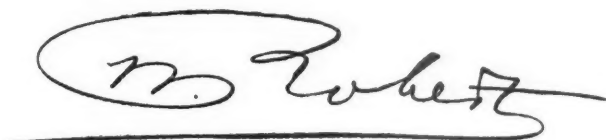




SIR THOMAS LAWRENCE: MRS. THOMSON AND CHILD  
*Collection of Mr. E. T. Stotesbury, Philadelphia*



effect and good colour." This is not, perhaps, particularly brilliant as art criticism, but it may be taken as symptomatic of the general approval with which the group of Mrs. Thomson and child was regarded in 1804. The portrait of Mrs. Siddons exhibited at the same time by Lawrence is believed to be the whole length now in the London National Portrait Gallery, in black robe and coral necklace, looking over "Paradise Lost."



## NEW ENGLAND SILVERSMITHS

NEWS ITEMS GLEANED FROM BOSTON NEWSPAPERS (1704-1750)

THE following items relating to silver and silversmiths have been collected while making a careful examination of newspapers published in Boston previous to 1751, viz.—*Boston News-Letter* (1704-1750); *Boston Gazette* (1720-1750); *New England Courant* (1721-1726); *Boston Evening Post* (1730-1750).

ISAAC ANTHONY, goldsmith, at Newport, R. I. His daughter Mary died suddenly aged 20 years.—*Boston Gazette*, Mar. 21/28, 1737.

—AUSTIN. Taken out of a House in Cambridge, a silver Can, which holds a full Ale pint, mark'd at the Bottom ESL and the maker's Name Austin.  
. . . —*Boston Gazette*, Aug. 14, 1750.

I. B. Advertisement of stolen silver (various pieces) having the following maker's marks, viz. I B; I C; E W; R S; R N—*Boston News-Letter*, Feb. 10/17, 1706-7.

I. B. Taken out of a Gentleman's House in this Town, on the 28th ult. a Silver Pepper Caster fashioned eight square, mark'd at the bottom IHA, the Maker's Mark on the side I B. If the Person suspected or any other Person will bring it to the Publisher hereof, shall have 20 s. Reward, and no questions asked.—*Boston Gazette*, Sept. 25/Oct. 2, 1738.

I. BLOWERS. Lost last Thursday night, a Gold Thimble mark'd M. H. I. Blowers. Whoever will bring it to the Publisher of this Paper, shall be satisfied without any Questions ask't, if offered to be pawn'd or sold, 'tis desired it may be stopt.—*Boston Gazette*, Mar. 13/20, 1738.

I. BLOWERS. Lost or stolen out of a House in Boston, a large new fashion'd Silver Spoon mark'd R R L the maker's Name *I. Blowers*. Twenty shillings reward.—*Boston Gazette*, Dec. 23, 1746.

JAMES BOYER, jeweller, of Boston, died intestate and insolvent. Advertisement of the appointment of Commissioners.—*Boston Gazette*, July 13/20, 1741.

S. BURRILL was the maker of a pint silver porringer that was advertised as lost or stolen.—*Boston Evening Post*, Dec. 20, 1742.

S. BURRILL, *see also* R. Greene.

E. C. Advertisement of the loss of a pair of Gold Buttons marked R. G., the maker's mark E C.—*Boston Evening Post*, Dec. 22, 1746.

R. C. Advertisement of the loss of a tankard, maker's mark R C.—*Boston News-Letter*, Oct. 21/28, 1706.

WILLIAM CARIO. By applying to Mr Cario, Jeweller, may be seen a Silver Spoon that was taken up in the Street about three weeks ago and has not been advertised.—*Boston Gazette*, Mar. 7/14, 1737.

WILLIAM CARIO. Notice is hereby given, that William Cario is removed from his late dwelling near the Rev. Dr. Colman's Meeting House, to the South End of the Town over against the White Swan, where all sorts of Jeweller's work is made & sold after the best and newest Manner, likewise fine Sword Blades, and Canes Sold and mounted there.—*Boston Gazette*, Oct. 23/30, 1738.

JOHN COBURN, goldsmith, at the head of the Town Dock, advertised that he had stopped a silver spoon supposed to have been stolen.—*Boston News-Letter*, Nov. 2, 1750.

JOHN CONEY. Advertisement of the loss of "a Fashionable Silver Spoon of Mr. Coney's make, Crest with a Talbotts (or Dog's) head erased."—*New England Journal*, Nov. 10, 1729.

JOHN COWELL, goldsmith, at the South End, Boston, advertised for sale "choice good Coffee."—*Boston News-Letter*, July 11/18, 1728.

WILLIAM COWELL, goldsmith, died in Boston, Aug. 3, 1736, aged 53 years.—*Boston News-Letter*, July 29/Aug. 5, 1736.

WILLIAM COWELL, goldsmith, at the South End of Boston, advertised several pieces of silver stopped by him on suspicion of having been stolen.—*Boston News-Letter*, Apr. 24/30, 1741.

I. D. Advertisement of a stolen silver tankard, maker's mark I D.—*Boston News-Letter*, Feb. 3/10, 1706-7.

JOHN DIXWELL. Advertisement of stolen silver made by John Dixwell and Mr. Dummer.—*Boston News-Letter*, Apr. 13/20, 1713.

JOHN DIXWELL. Advertisement of the loss of a quart Tankard made by Mr. John Dixwell, marked TSE and stolen from the *Crown Coffee House*. Reward of five pounds offered.—*New-England Courant*, Oct. 1/8, 1722.



T. E. Stolen out of a certain House, a Silver Spoon with a Crest Three Pikes on the Handle, with the Goldsmith's Mark T E. Twenty Shillings Reward for the Discovery.—*Boston Gazette*, Nov. 14/21, 1737.

JOHN EDWARDS, goldsmith, "a Gentleman of a very fair Character and well respected by all that knew him," died April 8, 1746, aged 75 years.—*Boston Evening Post*, Apr. 14, 1746 (*sup.*).

SAMUEL EDWARDS, goldsmith in Boston, advertised that he had stopped a large silver spoon supposed to have been stolen.—*New-England Journal*, Nov. 6, 1739.

THOMAS EDWARDS. A Large Silver Spoon, sundry Tea Spoons, and a Silver Spur, lately offer'd to Sale, suspected to be Stolen, have been Stop'd. The owner or owners thereof, may have them again upon telling the Marks, and paying the Charge; Inquire of Mr Thomas Edwards, Goldsmith in Cornhill.—*Boston News-Letter*, Nov. 19, 1747.

B\*G. A silver porringer with the maker's mark B\*G, advertised as stolen and forty shillings reward offered.—*Boston News-Letter*, Feb. 3, 1742/3.

JOSEPH GOLDTHWAIT, goldsmith, is removed from Mr Burril's shop, to the House adjoining to the Sign of the Red Lyon, where any Gentleman or Woman may be supplied with any sort of Pocket Instrument Cases at a very reasonable Rate.—*Boston News-Letter*, Apr. 15/22, 1731.

JOHN GRAY, goldsmith, was in possession of a house near the Old South Meeting House, Boston, advertised to be sold or let.—*Boston News-Letter*, July 15/22, 1717.

R. GREENE. Lost or stolen two Silver Spoons, on one is Engrav'd the Crest of a Tyger's head with the Maker's name, R. Greene, at length, the other is mark'd T. B. with the maker's name, S. Burril. at length, etc.—*Boston News-Letter*, July 26/Aug. 2, 1733.

B. H. Advertisement of three silver spoons lost or stolen, maker's name B. H.—*New England Journal*, July 6, 1730.

G. H. Stolen out of a House in Boston, a Silver Can that will hold a Wine quart, mark'd R P M made by G H. Whoever can stop the said Cann and will bring it to the Publisher of this Paper, shall have Forty Shillings Reward, and no Questions asked.—*Boston Gazette*, Sept. 1/8, 1740.

GEORGE HANNAH, goldsmith, at his House at the Dock-Head, Boston, advertised a pocket book with some paper Bills in it that he had "stopt."—*Boston News-Letter*, July 11/18, 1720.

JOHN HASTIER, goldsmith, of New York City, was approached by Samuel Flood and Joseph Steel and asked "if he could engrave a Copper plate" like a five shilling New Hampshire bill, which was shown. Hastier replied that he could and was requested to do so and be expeditious about it. He reported the circumstances to a Magistrate and the intended counterfeiters were arrested.—*Boston Gazette*, Mar. 12/19, 1739.

JACOB HURD. Lost, a New Silver Spoon, mark'd I. L. the maker John (*sic*) Hurd. Ten Shillings reward and no Questions ask'd.—*Boston Gazette*, Aug. 2/9, 1731.

JACOB HURD, goldsmith, at the south side of the Town House, Boston, advertised a reward of forty shillings for the return of a string of gold beads of small size, with a heart stone locket.—*Boston News-Letter*, Sept. 21/28, 1732.

JACOB HURD, silversmith, his large and new house in Atkinson's Street was struck by Lightning, and considerably damag'd, but the Lives of all in the Family were mercifully preserved.—*Boston Gazette*, May 15/22, 1738.

JACOB HURD. Lost or Stolen out of a House in this Town on Tuesday last a Silver Spoon, the Crest a Pelican upon a Nest feeding her Young, the maker's Name, I. Hurd. Whoever brings said Spoon to the Publisher, shall be well rewarded and no Questions ask'd.—*Boston Gazette*, Oct. 16/23, 1738.

DAVID JESS, goldsmith, died in Boston, Jan. 13, 1705-6.—*Boston News-Letter*.

JEFFERY LANG, goldsmith, of Salem, advertised a run away servant.—*Boston Evening Post*, June 10, 1745.

KNIGHT LEVERETT. A new silver porringer marked with the maker's name K. Leverett, advertised as supposed to have been stolen.—*Boston News-Letter*, Oct. 26/Nov. 2, 1738.

OBADIAH MORS, goldsmith, in King Street, Boston, advertised the theft of twenty-three large silver coat Buttons, and eleven ditto for a Jacket, marked Mors on the back side of each, etc.—*Boston News-Letter*, Dec. 13/20, 1733.

I. N. Advertisement of the theft of a silver tankard, with a coat of arms, "with three water pouches or buckets," and the workman's mark I. N. etc.—*Boston News-Letter*, Mar. 8/15, 1707-8.

PAUL REVERE, goldsmith, is Removed from Capt. Pitts, at the Town Dock, to the North End over against Col. Hutchinson's.—*Boston News-Letter*, May 14/21, 1730.

WILLIAM ROWSE, goldsmith, died in Boston, Jan. 20, 1704-5.—*Boston News-Letter*.

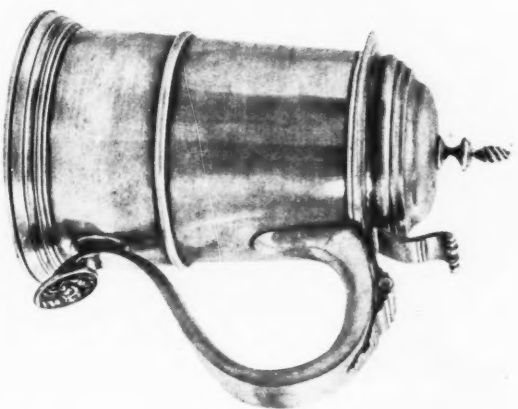
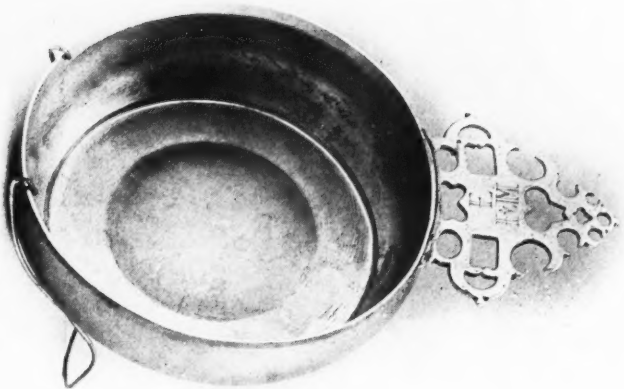
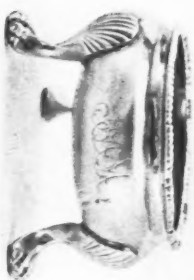
WILLIAM SIMPKINS, goldsmith, near the Draw Bridge, Boston, advertised for sale the library of the late Rev. Robert Stanton of Salem.—*Boston News-Letter*, June 20/27, 1728.

WILLIAM SIMPKINS, goldsmith, of Boston, advertised the loss of a piece of silver three inches broad, 1/4 inch thick and weighing about fourteen ounces.—*Boston Evening Post*, Jan. 27, 1746.

ANDREW TYLER, goldsmith, died in Boston, Aug. 12, 1741.—*Boston Gazette*.

PETER VAN DYKE, silversmith, in New York City, The sudden death of his wife mentioned.—*New-England Journal*, Feb. 4, 1733-4.

E. W. Silver stolen from the house of Rev. Joseph Moss of Derby, Conn.,



TEAPOT AND SALT CELLARS BY PAUL REVERE. PORRINGER BY JOHN CONEY  
TANKHARD AND BRAZIER BY JACOB HURD  
*Collection of Mr. Francis P. Garvan, New York*





had the following maker's marks, viz. a tankard, E. W.; one handle cup in the fashion of a mug, I. D.; spoons, E. W., I. D.; and I. N.—*Boston Gazette*, Aug. 22/29, 1726.

E. W. Stolen "a silver Panakin with the Handle broke almost off in the Socket, marked at the Bottom either with E. W. or R. G." Twenty shillings reward.—*New-England Journal*, Mar. 24, 1740-1.

E. W. Dropt from a Person's Sleeve yesterday a Gold Button, the Maker's Name *E. W.* Any Person that hath found it is desired to bring the same to the Printer and they shall be rewarded to their satisfaction. If offer'd to be sold, it's desir'd it may be stop'd.—*Boston Gazette*, Mar. 2, 1742.

EDWARD WEBB, goldsmith, of Boston, died Oct. 21, 1718, and "having no poor friends in England that wanted, and getting his money here, he bequeathed Two Hundred Pounds . . . for the use of the poor of Boston."—*Boston News-Letter*, Nov. 17/24, 1718.

—— WEBB. Silver spoons with maker's marks WEBB and COWELL were advertised as stolen.—*Boston News-Letter*, Aug. 30/Sept. 6, 1739.

STEPHEN WINTER, jeweller, at the South End, Boston, advertised silver spoons supposed to have been stolen.—*New-England Journal*, Jan. 27, 1740-1.

EDWARD WINSLOW, goldsmith, Advertisement of.—*Boston News-Letter*, Oct. 1/8, 1711.

W. WRIGHT. Stolen a Silver Mugg, the Goldsmith's Name W. Wright. Reward £3. old Tenor and no Questions ask'd.—*Boston Gazette*, Sept. 20, 1743.

S. Y. A silver spoon with "a Lyon with a Flower D'luce in his paw" engraved on the shank, and near the bowl stamped two letters S. Y. was advertised as lost or stolen.—*Boston Gazette*, Feb. 21/28, 1725-6.

BURYING RING. A Burying-Ring marked *N. Hubbard*, Esq; Ob. 10, Jan. 1747-8. Æt. 69, lost in Boston. The person who has found the same, and brings or sends it to the Printer, shall be well rewarded.—*Boston Gazette*, Nov. 15, 1748.

CHURCH FLAGGONS. On Thursday Night last was lost from off a Horse at Mrs Brown's Door, two Flaggons, one mark'd, *The Gift of the Rev. Mr. Perley Howe to the Church of Christ in Dudley*, 1740. The other, *The Gift of William Carter to the Church of Christ in Dudley*. Whoever shall take them up and bring them to the Printers hereof, shall be well rewarded.—*Boston Gazette*, Feb. 2, 1742.

CORRALL. The Person who borrowed a Silver Corral Engraved about Three Years ago, is desired to return it from where it was borrowed.—*Boston Gazette*, Sept. 18/25, 1727.

POPE'S NIGHT DISASTER. Last Monday, the 6th Instant, at Night, some of the Pope's Attendance had some Supper as well as Money given 'em at a House in Town, one of the Company happen'd to swallow a Silver Spoon with his Victuals, marked IHS. Whoever it was is desired to return it when it comes to Hand, or if offer'd to any Body for Sale, 'tis desired it may be stop'd, and Notice given to the Printer.—*Boston Gazette*, Nov. 14, 1749.

PUNCH BOWL. Newport, May 5, 1738. On Wednesday Night last was taken out of the House of Mr Joseph Wanton, a large Silver Punch Bowl, being a present from the Boston Gentlemen to William Wanton, Esq., deceased, whoever will bring said Punch Bowl to me the Subscriber or give any Intelligence of it, so that the owner may have it again, shall have Twenty Pounds Reward, and no Questions asked, and if said Bowl be offered to Sale, it is desired it may be stopt. GEORGE WANTON.—*Boston Gazette*, May 18, 1738.

SNUFF BOX. Lost in removing Goods in the late Fire at the Court House, a Silver Snuff Box marked *Sa. Butler*, a Lyon engrav'd thereon, any Person who will bring it to the Owner, or to the Printer, shall have 20 s. old Tenor Reward; and if offer'd to sell, its desir'd it may be stop'd.—*Boston Gazette*, Dec. 29, 1747.

STAY HOOK. Taken up near *Gersham Flagg's*, Glazier, in Boston, a Silver Stay Hook, with 5 Stones, the owner may have it, paying Charges. Inquire at said Flagg's.—*Boston Gazette*, Oct. 3, 1749.

TANKARD. Stollen on Saturday the 4th Currant, from *Mrs Susanna Campbell* Widow in Boston, A Silver Tankard, that holds about two Wine Quarts, has Sir Robert Robinson's Coat of Arms engraven on the fore-part of it, wherein are three ships, and the Motto in Latin. Whoever can give any true Intelligence of the same, so as that the Owner may have it again, shall be sufficiently rewarded.—*Boston News-Letter*, Nov. 6/13, 1704.

*George Grenville Dore*

#### A DRAWING OF THE GOVERNOR'S HOUSE AT ST. AUGUSTINE IN EAST FLORIDA IN 1764

HIDDEN away in a portfolio of Maps in the British Museum are five coloured drawings of places in Georgia and East and West Florida by an unknown artist of the year 1764.<sup>1</sup> The drawings are as follows:

View of Cockspur Fort at the entrance of the Savannah River, December, 1764.

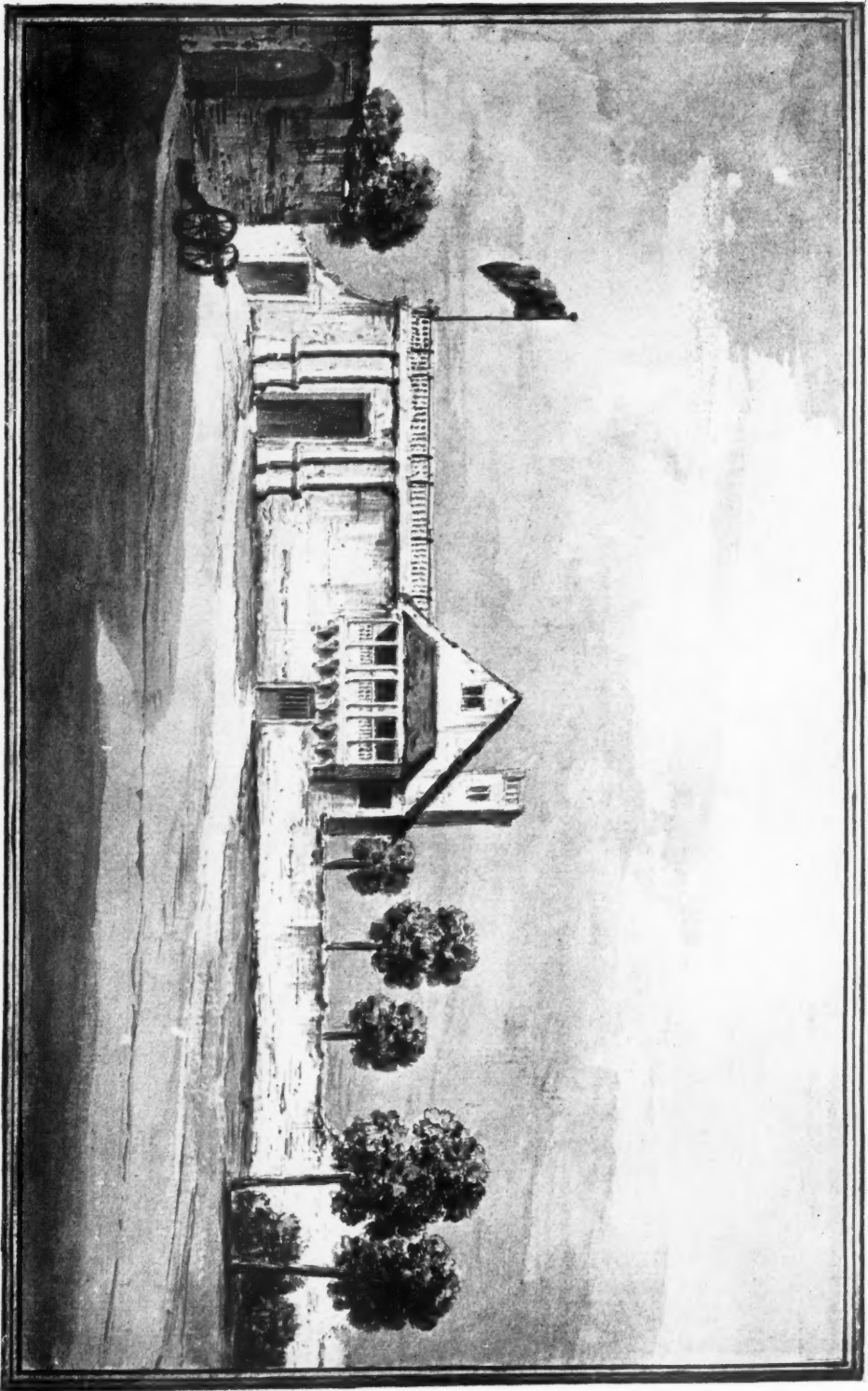
View of Tebee Lighthouse, Savannah River, at the same date.

View of a cottage on the Island Massacre, near the Mobile River in West Florida, in October, 1764.

View from the governor's window in St. Augustine in East Florida, in November, 1764.

A fifth drawing of the charming architectural view of the governor's house at St. Augustine, from which the fourth drawing was

<sup>1</sup> Reference: Maps, K122. 86. 2. a.



VIEW OF THE GOVERNOR'S HOUSE AT ST. AUGUSTINE IN EAST FLORIDA, NOV. 1764  
*The British Museum, London, England*



made in November, 1764, is reproduced here. Certain features in the architecture proclaim the house as Spanish, though the portion with the gable and the balcony is not apparently Spanish. But there can be no doubt that the house was built during the period that the province of Florida was a Spanish Colony, that is to say before the year 1763, when the province passed into British hands in return for Havana and was divided into East and West Florida.

The last British governor of East Florida to occupy this charming old residence was Patrick Tonyn (1725-1804), the holder of that honourable office until the province was ceded by the treaty of Paris to its former occupiers, the Spanish, in 1783. Tonyn is remembered for his exertions in making the province into an asylum for the vast number of loyalist refugees from Georgia and South Carolina. To his great sorrow all his efforts were in vain, for the harrassed loyalists were compelled to seek new homes in the Bahamas, the West Indies and elsewhere, upon the cession of the Floridas to Spain, mainly because religious liberty was not assured to them by the Spaniards.

Governor Patrick Tonyn's portrait was painted by Sir Martin Shee and engraved by G. Clint in the year of his death, 1804.

Old Spanish houses, such as the one illustrated, appear to have been fairly common in St. Augustine before the Revolutionary War. Captain Thomas Mackenzie, of the Royal Navy, bought in 1778 or 1779 a house there from one William Watson, a loyalist, which was situated on the river at a place called "Society Quarter" and which is described as an old Spanish house with stone walls, shingled.<sup>2</sup>

*E. Alfred Jones.*

<sup>2</sup> Public Record Office: A. O. 12/3, fos. 120-3.



## JOHN HELD, JR.

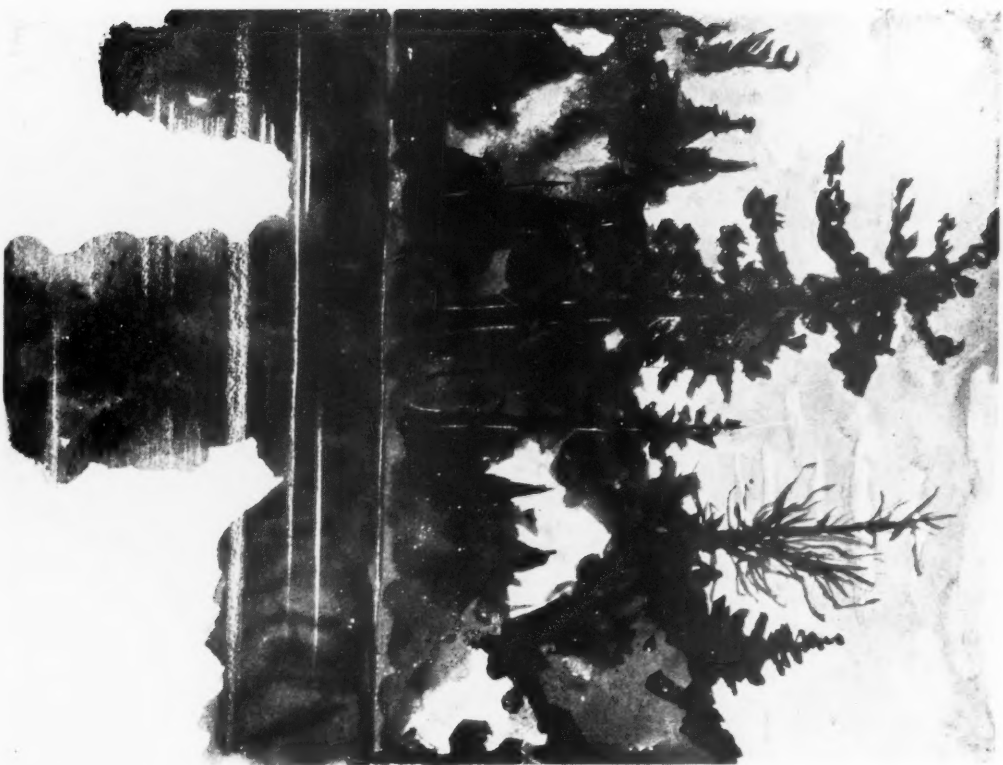
**S**ALT LAKE CITY has a fertile soil for real talent. John Held, Jr., was born there and studied under Mahonri Young, a native of the same section. Held's work is salted with true inspiration. The World War took him out of his art-career in April, 1917 into the Naval Intelligence Service where he remained until July, 1918. Stationed after the war in Guatemala, Honduras and Nicaragua he sketched in water-colors his impressions of Central America. He also knows crisp mountain altitudes. Like Heine's lyric of the fir-tree and the palm his brush swings from the chilly remote North to the sunsoaked but equally solitary South, nor does he neglect flat-lands—hot level tropic-sands and the grey dunes of Long Island.

Now in the back-country of Connecticut, nine miles from anywhere, he is living in a quaint studio-house, surrounded by his models,—a duck, wild as the one which entitles Ibsen's Drama, swans, rare tropical birds and an exotic white goat. He is making animal casts for candle-holders, book-ends and door-stops. But the medium which claims his serious attention is water-colors.

John Held's water-color work has vitality, certainty and the austerity colored by emotion which characterize the finer type of talent. His composition is original, at times to the point of audacity. Pellucid brilliancy characterizes the atmosphere of his remarkable group of Adirondack scenes. By a daring manipulation of white paper surfaces he makes mountain lakes gleam coldly. One feels the nerve-bracing quality of high altitudes.

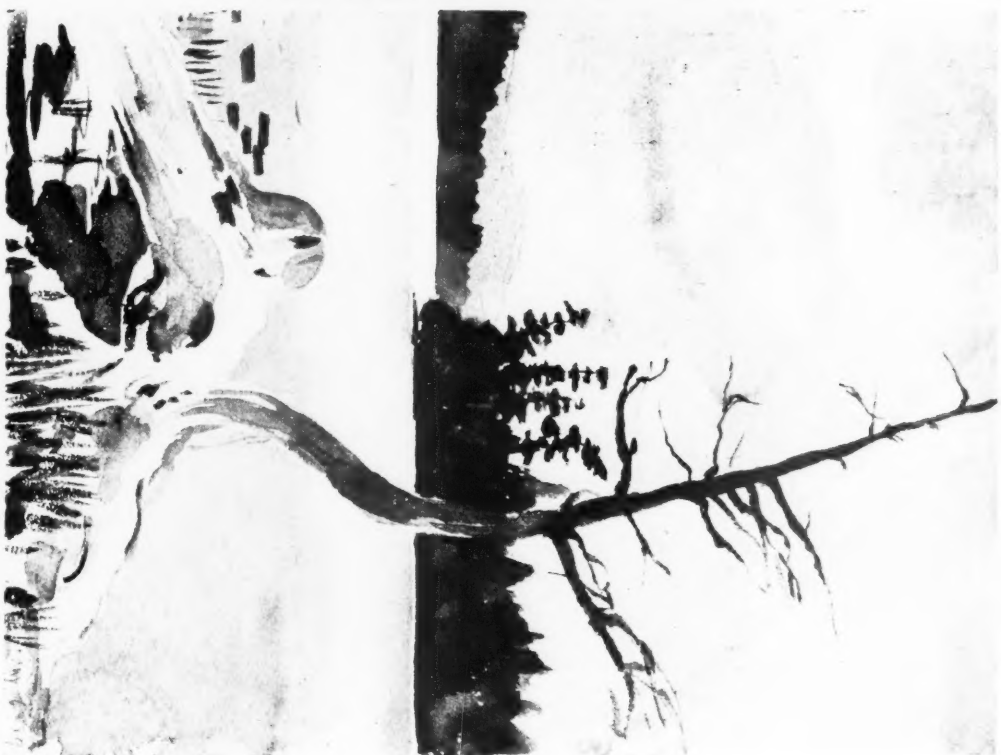
Against a bleak mountain-lake and sky a jagged leafless tree thrusts itself like a dagger, a thousand gales have torn it, stripping it of grace and bloom, its twisted roots grip the rock with the defiant strength of triumph in defeat. Almost equally startling is his sketch in which a densely foliated promontory casts profound shadow in the mountain-lake beneath it; to the left the white paper surface is left untouched except in the wake of a little steamboat. The capacity of transparent Northern waters for pale radiance over against abysmal shadow is expressed with daring felicity.

A sense of isolation pervades these sketches: it is strongly felt in one where two hills cradling a tall pine cast in the pool beneath a reflection like a triple-towered black fortress which contrasts with white paper surfaces broken only by a few long silver ripples—



REFLECTIONS: ADIRONDACKS

*By John Ueli, Jr.*



THE LEAFLESS TREE: ADIRONDACKS

*By John Ueli, Jr.*





Richard P. P. P. P.  
1927-28

TROPICAL TREES  
By John Held, Jr.



LONG ISLAND LANDSCAPE  
By John Held, Jr.





waters immaculately pure with an icy, nerve tingling fillip. Again he leaves the lower third of the white paper untouched except where the lake is pierced by a spear-like thrust of snaggy land, on yonder side greenclad foothills merge into bluish mountain forms. He clothes a group of hills with richly mingled greens, sharp vivid tones singing against the deep groundwork of the pines.

It is a far journey from these bracing altitudes to Held's aquarelles of Central America. His handling of the stimulative gleam of Northern atmosphere contrasts with the sensuousness of his Southern scenes. A lush mass of tropical trees and shrubs gives one the oppressive feeling of hot exuberant growth. In another sketch a Southern sea leaps upon red cliffs making their polished surfaces glow like the walls of the New Jerusalem. Unusual in composition is one where on an island surrounded by an isolated expanse of sea and sky, wind tossed palms beckon despairingly like human beings cut off from help: sky and foreground effect is obtained by a wise economy. The same unerring instinct for effect is differently expressed in a Southern grove of low branching trees which brood purple shadow and lean out over hot sleepy waters; we feel the lotos-laden atmosphere lulling the will into acquiescence with a lonely fate.

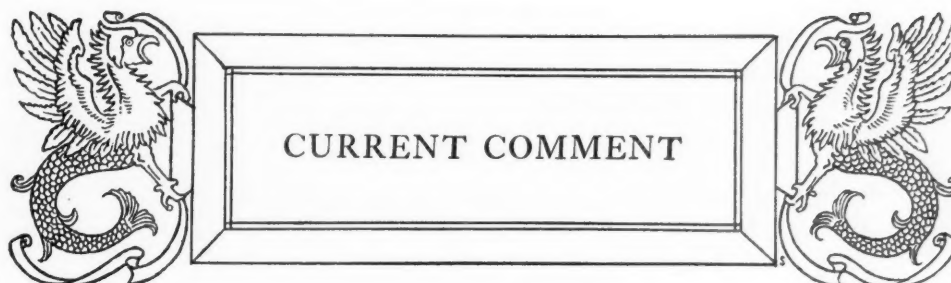
He manages flat surfaces with skill. In one of the Central American sketches a purple-blue sea meets a wide stretch of beach, above them a cloudless sky. To the right a flight of birds introduces a beautiful soaring line into vast monotony. Another scene, all in grey-green tones, of flat Long Island country is accented only by a few shacks and telegraph poles: yet such level unbroken dunes have a romance of their own—far reaches of vision unbroken by obstructing forms.

Mr. Held uses the full transparent washes and the direct method characteristic of the best water-color men. He gives a rich bloom to dense foliage and shadows; by an inspirational use of white paper spaces he keys his work in high silvery tones. His expression has the inevitableness of instinctive talent which arrives at the first stroke like a skilled swordsman's thrust, thus avoiding the muddiness of mulled over impressions. His color is applied in "transparent blots" just as the masters in aquarelle have always applied it and each blot is a flower of creative imagination. His sketches are an emotional record yet free from overemphasis or overelaboration. His composition is not less well balanced because it is unusual. His foliage masses have richness but no redundancy. He achieves

the purity of light without thinness. He makes shadows atmospheric, neutral tones significant and gradations convincing. His line is crisp and true. His work rests on the foundation of good draughtsmanship.

He has a preference for lonely scenes with very little that suggests human or animal life; few incidents of any sort are introduced—these few do not detract from the solitary impression. He is inspired rather than repelled by isolation. Even in one of his sketches which is tinged with the gayety of human life and traffic we feel man invading nature but not making her his own. The pallid lake and sky hold a few vague shadows: stinging bits of color are introduced by the lake craft—russet, intense blue and peagreen. Here and there a tiny boat poises atilt like a vivid butterfly, and the steamer moored to the little wharf is colorful as a bright-plumed bird. The scene has the delicate vitality of creation fresh and unsullied: man's audacity has penetrated but not conquered austere seclusion. In this sketch as in his others the artist has not used nature as a tool to express eccentricity or personal creed, but Nature has gripped him, using him as an outlet for the impetuous surge of her pure essence. Mr. Held's sketches seem to be the fragmentary records of a spontaneous talent which has invaded a mind temporarily directed into alien pursuits, but bound inevitably to follow the main channel of an inborn vocation.

*Catherine Beach Ely*



## EXHIBITIONS

### AMERICAN PORTRAIT PAINTERS, EARLY

One of the most interesting of the group of twenty-one portraits by the early native painters shown at the Union League Club in New York during November was the earliest of them all, Pieter Vanderlyn's Johannes Van Vechten. Thomas Hicks's Stephen Foster (composer of "Old Black Joe" and other popular songs) was a creditable work and Francis Alexander's contribution, Sarah Blake Sturgis, presented an intriguing personality, though as painting the portrait lacked distinction. Gilbert Stuart's youthful portrait of James Patton Preston (Governor of Virginia in the early 1800's) and Copley's Jeremiah Taylor, both superb examples, divided the honors and were the outstanding features of the occasion. There was a good Eliab Metcalf, whose works are rarely seen, and two huge, disappointing Benjamin West's to make one marvel anew at the unreliability of contemporary estimates of art save in very rare instances.

### ENGLISH PORTRAITS OF THE EIGHTEENTH CENTURY

The English portraits shown at the end of the year in the rooms of Arthur Tooth & Sons included the smaller "three-quarter" length Karl Friedrich Abel mentioned by Mr. W. Roberts in his article in the last number of this magazine on the "full-length" belonging to Mr. George Gould. Some of the less sought after artists were represented by unusually fine works like the small Opie, Hoare's excellent self-portrait and Northcote's companion pictures of the Lock boys from the collection of the late Sir Hugh Lane.

### MODERN AMERICAN AND EUROPEAN PAINTINGS

The collection of American and European paintings and sculpture shown by Mr. Kraushaar during December ranged from Puvis de Chavannes to Guy du Bois. The small Courbet landscape, John Sloan's Wake of the Ferry and Carriere's Child with Cherries were noticeable among the pictures, almost all of which had something of charm or distinction to recommend them. Except for Ryder's White Horse, none of the paintings by our native artists were really on a parallel with those of the Frenchmen—nevertheless they did not suffer greatly from the inevitable comparisons.

#### MURPHY, J. FRANCIS

The Retrospective exhibition of the works in pencil, water-color and oils of the late J. Francis Murphy held at the Salmagundi Club during November last afforded an admirable opportunity for viewing the development of his style. From the first oil painting of 1870 to the "Afternoon" of '79 he had already progressed a long way toward that final synthesis of sensitive expression that one encounters always in his later canvases, like the "Recollection" of 1921. The "Upland Pasture—Early Morning," painted and first shown in 1911 at the National Academy, was perhaps as fine as any of the pictures hung. Another canvas almost magically truthful in feeling, the "Summer Morning," proved how skilfully and how successfully he could use tone and values so as to get the very essence of the hour or the moment in a picture.

The Memorial exhibition of his paintings at the Lotos Club brought together a very representative showing of works of the various periods. There were several early pictures showing the influence of the Barbizon school and of Inness, a number of works of the '90's in which he used color more fully, and a really impressive gathering of the later tonal works, delicate in color, light in key and fine in feeling. Sensitiveness and sincerity are the qualities that distinguish Murphy as a painter. He was neither a great draughtsman, colorist nor a very original landscapist, but within his definite limitations he was, nevertheless, a great deal of a master.

#### NEW SOCIETY OF ARTISTS

The third exhibition of the New Society of Artists at the Wildenstein Galleries from November 15th to December 15th last was quite up to the standard of those of 1919 and 1920. Perhaps the most notable single group was that of Reynolds Beal's marines—of which the large "oil" called Southern Seas was one of the surprises of the show. Guy Pene Du Bois, Ernest Lawson, Leon Kroll and George Bellows were represented by works of uncommon interest; Childe Hassam by a group of his characteristic "nudes," rather the less appealing aesthetically because of the emphasis upon intriguing color instead of unstudied pose and vital design. Andrew O'Connor contributed a highly satisfactory miniature bronze figure of Commodore Barry; Maurice Sterne several of his vigorous studies of primitive people.

#### SARGENT, JOHN S.

During December last there was a small collection of recent water-colors of patent distinction by John S. Sargent shown at Messrs. Scott & Fowles, mostly of scenes in the Simplon and Corfu. One of the most attractive was an atmospheric study of the cloud-capped peaks of the Simplon; another delightful example showed a group of Olive Trees beside a stretch of water in Corfu, a sensitive yet vigorous drawing of intriguing tree-forms. Mr. Sargent ably continues the notable line of great American water-colorists which includes such masters as Winslow Homer and John LaFarge.



JOHN S. COPLEY: JEREMIAH TAYLOR  
*Property of Mr. Thomas B. Clarke*

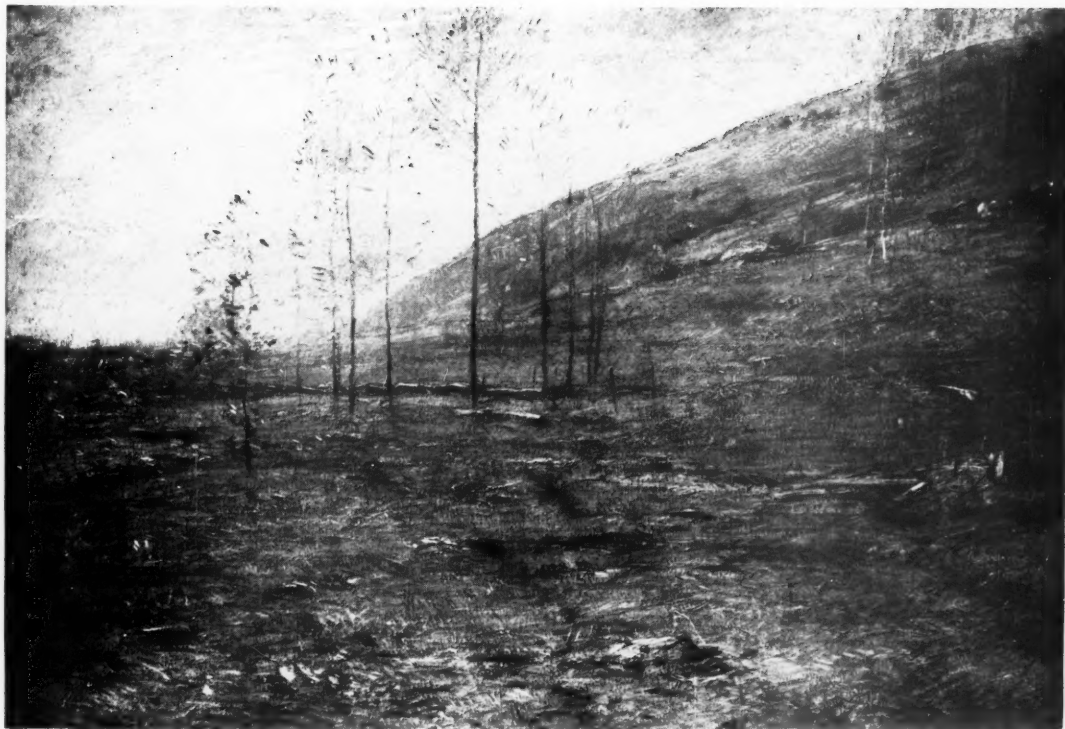


GILBERT STUART: JAMES PATTON PRESTON  
*Painted in Washington in 1808*

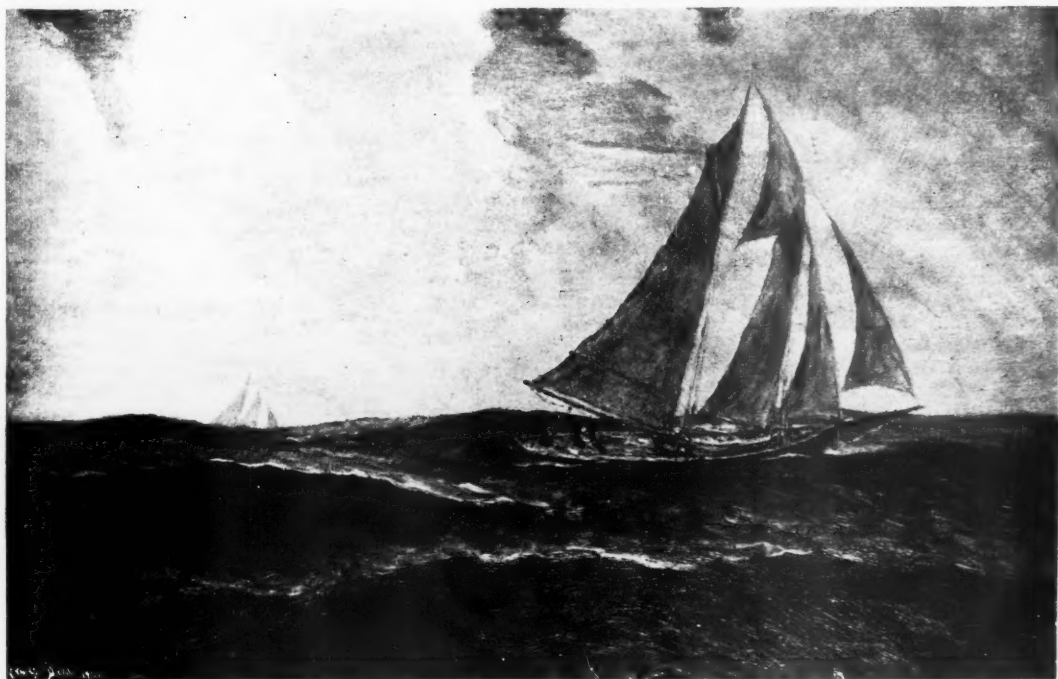
*Union League Club Exhibition of Early American Portraits*







J. FRANCIS MURPHY: UPLAND PASTURE  
*Retrospective Exhibition, Salmagundi Club*



REYNOLDS BEAL: SOUTHERN SEAS  
*Exhibition of the New Society of Artists*



## NEW ART BOOKS

ART AND ARTISTS OF INDIANA. By Mary Q. Burnet. Illustrated. 8vo. The Century Co., New York. 1921

The most interesting chapters of Miss Burnet's book are devoted to the itinerant and early artists of Indiana, including a history of the pioneer school of art at New Harmony founded by William Maclure about 1820. The early painters were naturally all of foreign birth, including Charles A. Lesueur, a portraitist of considerable ability, and George Winter, whose Indian subjects and other works in genre are of real merit. Jacob Cox, Peter Fisher Reed, John Love and Barton S. Hays should also be noted among the pioneers. William M. Chase was the best of the later Indiana school. The contemporaries of note include Daniel Garber, J. E. Bundy, Glen C. Henshaw and Wayman Adams.

Miss Burnet's volume is an exhaustive and commendable work of its kind and can be safely recommended to all who are interested in the subject.

ADVENTURES IN THE ARTS. By Marsden Hartley. 12mo. Boni & Liveright. New York. 1921.

Such discoveries of art in the exhibitions of gymnasts, circus performers, our native Indians and music-hall favorites as one makes in Mr. Hartley's book of suggestive essays are a pleasure such as no healthy mortal can afford to miss in these gray days. His studies of our painters are brightly colored with a youthful enthusiasm which one may well envy, though his appraisal of the merits of some of his favorites may seem exaggerated. Among American artists he admires A. P. Ryder, Winslow Homer, George Fuller, Homer Martin and John Twachtman. The little he has to say of Inness is enough to acquaint one with the reasons why he questions the greatness of the popular "master" of American landscape.

BENEDETTO AND SANTI BUGLIONI. By Allan Marquand. Illustrated. Cr. 8vo. Princeton University Press. Princeton, N. J. 1921.

This comprehensive catalogue of the glazed terra-cottas of the Buglioni—a result of the research carried on in connection with Prof. Marquand's able volumes devoted to the works of the della Robbia family—helps to thin out the great number of these charming products of sixteenth century Italian sculpture as yet unassigned to any particular hand or studio. It is a study as important for the scholar and the student as the author's earlier volumes devoted to the della Robbias, which are models of accuracy and invaluable to all who would exhaust the present knowledge of the subject.

MODERN TENDENCIES IN SCULPTURE. By Lorado Taft. Illustrated. 8vo. University of Chicago Press. Chicago. 1921.

For a brief though comprehensive summary of the subject this volume may be recommended to the general reader, who requires information rather

than criticism and wants to know of the tendencies and developments that have come about in sculpture during the past fifty years or more. Over four hundred thumbnail reproductions illustrate the text. Such diminutive reductions do not serve their purpose very well and a quarter the number reproduced in full page would have been a great improvement. One no more needs illustrations of fifty of Rodin's works to realize the greatness of his genius than to discover his weakness: one or two masterpieces and a couple of failures would suffice.

POTS AND PANS, OR STUDIES IN STILL-LIFE PAINTING. By Arthur Edwin Bye. Illustrated. 8vo. Princeton University Press. 1921

A work upon a subject heretofore seemingly neglected by critics of painting. Prof. Bye is most interesting in the chapters devoted to the works of the old masters. His estimate of a number of the later artists is somewhat exaggerated and the volume suffers thereby. It is, however, a commendable excursion in a curiously interesting field and should be welcomed by all students of pictorial art.

ROBERT HENRI; His Life and Works. Edited by William Yarrow and Louis Bouche. Illustrated. Folio. Boni & Liveright. New York. 1921.

The portraits and figure pictures of Mr. Henri are reproduced in sufficient number in this formidable folio to exhibit fully the force and facility with which he handles his brush—as well as the skill with which he incorporates in a face or a figure sufficient individuality to give it life. His people are no more painted images than they are heroic creations. They more nearly approximate “folks” as we see them on Main Street—babies, kids, flappers, youths and young ladies and old men and women. The pictures are good enough to make one regret that Mr. Henri did not write the “Introduction” to them.

THE GRAPHIC ARTS. By Joseph Pennell. Illustrated. 8vo. University of Chicago Press. Chicago, Ill. 1921.

According to the author of this volume “This, however, is true of all American art; we as a nation have nothing to say” and “the business man and the ad man have art by the throat; they know nothing of art.” He adds that “Critics of art in this country are still more ignorant, mostly, and we have no standards of arts or morals.” However, speaking of etchers, he adds “And now I come to the biggest man of all. (Exit Rembrandt.) And that man was J. A. McNeill Whistler. He was trained thoroughly and carefully and accurately . . . in the best schools that we have in the United States.” As a course of lectures for an Art Institute we know of none to compare with these—as an example of what should be avoided.



